

# American Art News

VOL. XVII. No. 27.

Entered as second class mail matter,  
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, APRIL 12, 1919

TEN PAGES

SINGLE COPIES, 10 CENTS

## WILL BACON ART BE SOLD?

The death this week of Mrs. Virginia Purdy Bacon, widow of Walter Rathbone Bacon, sister-in-law of the late Edward R. Bacon, the well known art collector, and youngest granddaughter of Commodore Vanderbilt, who, through her brother-in-law's and husband's death was the principal owner of the old and valuable Knickerbocker Apartment house at Fifth Ave. and 28 St. (in a duplex apartment in which, where Mrs. Bacon died, were Edward R. Bacon's art collections) may mean the coming on the auction market of the Bacon pictures and art works, and if so, the sale will be a notable event.

The extent and value of the Bacon pictures, porcelains, furniture and art objects are known only to a few, and it will surprise the art public to learn that among the pictures are probably the two most important and finest full length portraits by Raeburn in existence one of a young woman, at least four superior Reynolds, and numerous good to remarkable examples of Hoppner, Romney, Lawrence, Beechey and other early Englishman, Van Dyck, Lely, Kneller, of Fragonard, Vestier, Largilliere, Drouais, Mignard and other early French painters and a large assemblage of early Dutch and Flemish pictures, some notably good, with examples also of the early Spanish and Italian painters, including a dozen Coellos and Pourbus. The four famous Bouchers, formerly owned by the Ridgway family in Paris "The Four Seasons," were privately bought by Mr. Henry C. Frick after Mr. Edward Bacon's death, four years ago, and now hang in his Gallery.

The sumptuous Catalog of the Bacon art treasures, spoken of in Mrs. Bacon's obituary elsewhere, is not yet published.

## COMING PORTRAIT DISPLAY

S. Montgomery Roosevelt, President of the National Society of Portrait Painters, has sent out a circular letter to the members of the Society, announcing an exhibition at the Henry Reinhardt and Son Galleries, 567 Fifth Avenue, to open Easter Monday, April 21 next, for two weeks or more. As it had been understood that the Society would omit this year, at least, its customary annual display, a movement was instituted to organize, under the charge of a special committee of three men of knowledge and position in the art world—not themselves artists—an exhibition of some thirty of the best obtainable portraits by the stronger artists in this country, to include four or five painters of foreign birth, long resident here, and who are not eligible to membership in the National Society. After the arrangements for this exhibition were well under way, and it had been announced in the press, the officers of the National Society "got busy," and hence the coming Society display. As it would be unwise to have two portrait exhibitions on at the same time, the other display, which would have been of wider scope than that now to be held, has been postponed by its organizers.

Mr. Roosevelt, president of the Society, gave a dinner Monday eve, last, at the Vanderbilt Hotel, for the members of the Society of Portrait Painters.

Among the guests were Ben Ali Haggin, Cecilia Beaux, George Bellows, Frank W. Benson, Louis Bette, Adolphe Borie, Ralph Clarkson, William Cotton, Joseph De Camp, Lydia Field Emmet, Mary Foote, Charles D. Gibson, William Glackens, Oliver D. Grover, Victor D. Hecht, Robert Henri, Henry S. Hubbell, Randall Davey, John C. Johansen, De Witt M. Lockman, George Luks, Richard Miller, M. Tean MacLane, Ellen Emmet Rand, Leopold Seyffert, William T. Smedley, Eugene E. Speicher, Helen M. Turner, Douglas Volk, Robert Vonnoh, Irving R. Wiles, Philip L. Hale and Wayman Adams.

## BEN ALI HAGGIN BANKRUPT

An involuntary petition in bankruptcy was filed in the Federal Court Monday last against Ben Ali Haggin, the artist and grandson of the late James B. Haggin, by three creditors whose claims aggregate less than \$4,000. The creditors are Tappe, Inc., a dressmaker, who seeks \$2,987.24 on a judgment by default; Charles V. Miller, a dealer in antiques, \$546, and the Motion Picture Apparatus Company, \$193.

A judgment for \$4,917 was obtained against Mr. Haggin in the Supreme Court last February on a suit instituted by Sigmund Wyler, a jeweler. Last year he was sued by the Aeolian Company for the recovery of a balance alleged to be due of \$7,419. In June, 1916, Mr. Haggin married Bonnie Glass, former dancing partner of Al Davis.

## NEW ACADEMY ASSOCIATES

The new associates of the National Academy of Design, elected at the annual meeting of the members Wed. eve. last, are painters George Elmer Browne, Charles S. Chapman and John F. Folinsbee; sculptor Andrew O'Connor, and architect John Russell Pope.

## A CURIOUS AUCTION INCIDENT

There is much talk in art circles of the recent purchase at a Plaza ballroom art sale for the Albright Gallery of Buffalo, by a well known and accomplished art critic, for \$1,700, of a "Venice" canvas, cataloged as by W. Gedney Bunce, and having all that artist's technique and typical color, but which, it is now discovered, was painted by another and less prominent artist and was frankly signed by him. The picture was in no sense a "fake" one, nor sold in bad faith, and the incident only goes to prove how carefully art works should be examined by prospective purchasers, especially when acting as agents, before such purchase.

## J. ALDEN WEIR ILL

J. Alden Weir, formerly President of the National Academy has been quite ill at the Belmont Hotel. He has been ill for some time past and was recently obliged to abandon a projected trip to the South.

## NAT'L PORTRAIT FOUNDATION

Robert Henri and Wayman Adams have been appointed as among the twelve eminent portrait painters of American birth who are to paint 12 of the 25 Americans made prominent by the war, in accordance with the terms of the Christoffer Hannevig American Portrait Foundation. Several of the portraits have been completed, notably that of Secretary of the Navy Daniels, who has been painted by DeWitt Lockman.

## BLAKELOCK REPORTED ILL

It is reported that the mental condition of R. A. Blakelock, who many people believed was recovering his reason, and who, it was rumored, had resumed painting in the sanitarium where he was given practical liberty, has become so much worse of late that friends have been obliged to confine him in an asylum.



MADONNA AND INFANT

Sold by Demotte to Boston Museum

(XIV Century French Gothic)

## SPRING ACADEMY SALES

In point of sales the present Spring Academy has advanced over that of last year, as the works sold thus far are as many as those disposed of during the entire period of the last Spring Academy, with a number of other important sales in prospect. Several of the highest priced pictures will probably be sold before the close of the exhibition and many of the moderate and low priced works are also under consideration.

Sales recorded last week are: Edward Redfield's "Old Mill," \$3,000; Elliott Daininger's "Dance of the Cup," \$800; "Flowers," by Mary Foote, \$300; "A River Landing," by E. L. Henry, \$375; George Thompson's "Road through the Woods," \$400; "Sylvan Idyl," by W. J. Baer, \$500; "Moon," by Robert Strong Woodward, \$500; "Glowing Day, Venice," by Grace Fletcher, \$65; "Still Life," by Gretchen Rogers, \$250; and a sculpture, "Reverie," by Augustus Luke-man, \$150.

## JOHN HERRON ART INSTITUTE GIFT

A sum of \$5,000,000 in Liberty Bonds is a recent gift to the John Herron Art Institute, Indianapolis. This is to be added to the endowment fund, the interest of which is to be used in buying pictures or objects of art for the museum.

## GOthic ART FOR MUSEUM

The Boston Museum has just acquired from the firm of Demotte, 8 E. 57 St., this city, two exceptionally fine examples of French Gothic art. Both are important museum pieces and can be classed with the "Madonna and Child" sold by the same firm to the Metropolitan Museum a few months ago.

The Boston Museum's new acquisitions are a life-size "Madonna and Child" in sculptured stone, reproduced on this page, dating back to the early part of the XIV century, of the School Des Vosges.

The statue has all the grandeur and nobility of the highest period of perfection the Gothic art of the Middle Ages produced. The "Virgin" is adorable in loveliness, and angelic and maternal charm. The lines of the robe are exquisitely pure and soft.

The other work secured by the museum is a large pieta (40 x 40) in sculptured stone, reproduced on page 5, a remarkable example of the XV century period of French Gothic art. The "Virgin" in an attitude of intense sorrow and grief, holds the body of the dead Christ on her lap. The firm has just received a number of important pieces to replace those recently sold to museums and private collectors.

## NO MORE McDOWELL ART SHOWS

The passing of the Macdowell Club Gallery as a free for all place of exhibition, and which consequently for seven years has been the Mecca for art aspirants who have not yet reached "Academy" consideration, has caused the latest "stir" in N. Y. art circles. Artists who have benefited by having had a gallery in which to show their work "without jury inspection and the demoralization of prizes, and where the public might judge for themselves," declare that the closing of this "open door" is a blow to the "young blood" that found encouragement within its walls. In the past few years also the gallery had become the hunting ground for progressive dealers and museum directors, who often brought latent talent to the surface which might otherwise have remained long submerged. "Also," contend the Independents, "it was the cheerful, brilliant, free manifestations of emotional, unhampered art that advertised the club to art lovers."

Conservative members of the club, on the other hand, insist that so many atrocities have been exposed in the name of art in the gallery, in displays when from pure terror of the malformed anatomical expressions of dementia as well as all sorts of travesties of Nature that screamed at them from the walls, they did not dare enter the gallery. They also insist that a system that encouraged young girls to believe that an art career awaited them, when their real vocations were the physical production of farm products was a crime to which they would no longer subscribe. They contend also that boys were, through the opportunity of exhibiting their immature work, deterred from following some practical line of work for the Nation's good.

Finally, after several "peace conferences" were held, a "covenant" was formed by which it was decided that the gallery could be used to the club's better advantage for private theatricals, etc., which would bring needed revenue to the organization.

And yet, since it was decreed by the founder of the club, the late Edward Macdowell, that it be devoted to the encouragement of all the arts, it is safe to say that exhibitions of painting and sculpture will be resumed in the near future, only if such are given, they will be by qualified artists. The "radicals" on their side believe that the system by which the talents of embryo Rembrandts, Michael Angelos, Manets, Monets, and Cezannes may be discovered will be continued in other quarters.

The Macdowell Club's "open forum" was founded in 1912 by Robert Henri, who has frequently been accused of founding it for the purpose of exploiting his own method of painting and the work of his pupils. This accusation has, however, always been stoutly denied by his friends. During its first years the club gallery was used almost exclusively by the Henriites, but later on, as it became known, other schools of painting were introduced and welcomed and some few of the best contemporary exhibitions ever held in N. Y. graced its walls. Artists of such repute as Irving Wiles, Colin Campbell and Emma Lambert Cooper, Paul Dougherty, James Fraser, Luis Mora, Ivan Olinsky, Ossip Linde, Jonas Lie, Frederick Frieseke, Mowbray Clark, Karl Anderson, Mrs. J. Francis Murphy, W. L. Glackens, Gutzon Borglum, Charles Curran, Charlotte B. Coman, W. J. Baer, A. V. Tack, Elizabeth Watrous and others have held exhibitions of their work at the Macdowell, which fact may be responsible for the statement by one of the "Independents" that "the club has shown more good pictures in a year than the Academy."

## MUSEUM GETS A ROLSHOVEN

The Brooklyn Museum is indebted to Mr. Henry Goldman of N. Y. for the gift of a painting in tempera by Julius Rolshoven, entitled "War Chief Sun Arrow, Taos Tribe, New Mexico." Mr. Rolshoven is widely known as a member of the Taos, N. M., Society of Artists. Many of these artists were formerly devoted to Morocco and Tunis as inspiration for their subject matter, and after their visits to these countries were made difficult by the war, have been led to settle at Taos by the discovery that the atmosphere and color, which they had found in Africa, was also to be found in New Mexico. Mr. Rolshoven was born in Detroit in 1858, and was a pupil of the Cooper Union, and subsequently studied in Düsseldorf, Munich and Paris. He was also a pupil of Frank Duveneck in Florence.



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## EXHIBITIONS NOW ON

### Sandor Landeau at Babcock's

Some 20 oils by Sandor Landeau form the current exhibition at the Babcock Gallery, 19 E. 49 St., on until Apr. 21.

Smoothness and a certain fluency characterize Mr. Landeau's brush work, which is at its best in his "Morning Light on Pearl Blossoms," "Early Spring Nocturne," "Twilight," "Moonlight Night—July," "Ancient Cypress—Rome" and "Prayer for the Lost at Sea" (gold medal, Paris Salon). Other canvases in this display are interesting compositions, more especially "No Man's Land," a poignant echo of the great war; "Spring Dance—Proserpina," "Temple of Apollo, Dawn," "Dance of Satyrs," and "Toilers of the Field."

The religious note is struck with deep feeling and intensity in the artist's rendering of "The Three Wise Men," "Flight into Egypt," "Christ in the Wilderness," "Abide with Me" and "Supreme Compassion."

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### Recently Imported Renoirs

Of the 35 examples of the strong and appealing art of Renoir, now on exhibition at the Durand-Ruel Galleries, 12 East 57 St. through April 19 next, all but 14 were painted since the outbreak of the war in 1914, and will be consequently new to even those American art lovers who perchance have seen the 14 earlier examples which show the painters development, before the war, in Paris. All the works were only recently imported, so that the display has the charm of freshness and novelty to the larger number of American art lovers who have not been abroad in some years.

Effectively shown in the well lit Gallery with its soft toned light brown wall hangings, these richly colored beautiful oils, make up a display that is most joyously in harmony with these warm and cheery days of early Spring and the visitor is impressed with a sense of light and life, and breathes, as it were, an inspiration from the atmosphere of the exhibition.

The modern French master is at his best in these renditions of sunny bright colorful landscapes, young women of cheerful mien and expressive countenances, graceful and well drawn nudes, and a series of skillful still lifes, rarely beautiful in color and arrangement. Each and every example is worthy of close study and the versatile brush which could so ably portray these varied motifs—is a marvellous one indeed.

The exhibits which most struck the writers fancy among the figure works, are the "Jeune Fille Lisant" (1912), with its delicate color scheme and fine expression, the "Portrait de Claude" (1908), the "Femme en robe de mousseline" (1917), a rare harmony in pink, the "Tasse de Chocolat" (1914), again fine in expression and color harmony, the "Buste de femme brune" (1910) a harmony, worthy of Boudin, in its silver grays, the "Buste de Jeune fille en corsage rouge" (1915), with rich almost too hot flesh tones, the "Femme en costume Orientale assise" (1917), and the strong important "La Toilette-femme se peignant." Of the landscapes, perhaps the best are the "Guernsey" (1882), delicate in color, the "Paysage" (1917) exquisite in color, "La Maison de Campagne" (1914), and the "Allée dans un Parc" (1915) with rich color quality. The "Femme Couchée" (1916) and the "Baigneuse assise" (1917) are unusual nudes, with rare flesh quality, while the 10 still lifes, above mentioned, are perfection in this kind of painting. The two flower pieces should not be overlooked, for their beauty and truthfulness. The old and respected house which makes this display is to be warmly congratulated upon it.

### Y. W. C. A. Art Display

The Studio Club of the Young Women's Christian Association, No. 35 E. 62 St., is holding an exhibition of 80 paintings and drawings by women students until Apr. 14.

F. Luis Mora and Jonas Lie acted as judges and awarded the first prize of \$25 to Miss Lois Lenski for her study of the East Side; the second prize of \$10 to Miss Hope Avery for a portrait sketch, and the third prize of \$5 to Miss Edith Morrell for a study of shipping. Hon. mention was given to the work of the Misses Eva May Smith, Vera Clere, Elizabeth Thompson and Irma Camp, and to additional sketches by Misses Hope Avery and Edith Morrell.

### Moderns at Daniel Gallery

In a group of oils by 15 modern American painters now shown at the Daniel Gallery, No. 2 W. 47 St., Man Ray has a characteristic "Wood Interior," Marguerite Zorach also a characteristic composition, "Jintown," Louis Souche a study of the figure, and Preston Dickinson a landscape. All the exhibits are representative of the so-called "Modernist" school and will be found interesting by those who follow that cult.

### Courbet at Museum

The opening view of the Courbet loan exhibition at the Metropolitan Museum, celebrating the centenary of the great French painter and realist, on Monday was largely attended. "Americans were among the first to appreciate the value of Courbet's works," says the N. Y. "Times," and many of the finest examples were brought to this country while they were still obtainable. This collection is said to be the finest ever brought together with the exception of two shown in France. There are forty pictures with a wide variety of subjects. They are loaned by museums, private collectors, and three by New York art dealers. Bryson Burroughs, Curator of Paintings of the museum, in an introduction to the catalog, which is illustrated, each of the pictures being reproduced, says:

"No nineteenth century painter has had a deeper or more widespread influence than Gustave Courbet, the founder of the realistic school that has furnished so many of the greatest names to modern art. Nothing could be invented, he held, only things actually seen should be represented, and the function of the imagination is to find the fullest expression of the chosen subject. His principles have been particularly potent in America from 1875 down almost to our own day. Three of the foremost American painters, Whistler, Homer, and Elkins, were his followers, Whistler directly, whereby many of his characteristics and peculiarities were determined and his early style formed, while Homer and Eakins, throughout their entire careers, show their reliance on him. It is therefore fitting that the hundredth anniversary of his birth, which took place on the 10th of June, 1819, should be commemorated in this country."

The exhibition will be open to the public today and will continue for six weeks.

### Oils by George Bellows

An exhibition of oils by George Bellows, now on at 556 Fifth Ave., is chiefly devoted to various phases of German atrocities, which seem to excite morbid curiosity, regardless of the fact that the artist only viewed the great conflict from this side of the Atlantic and through the medium of photographs and sketches by actual observers. Nor are the works technically convincing, for the artist appears to have been more engrossed with dexterous handling of pigment than in his subjects. "The Murder of Edith Cavell" and "Massacre at Dinant" have been already exhibited, but "The Return of the Useless," which depicts incapacitated and dying Belgians, returned to their country after their health had been ruined, is a new work, conceived with the purpose of stirring the emotions, but which, from lack of conviction in the artist's own mind, fails in its message. Much better are the portraits of Mr. Bellows' two little daughters, "Anne" and "Jean," and better still is the portrayal of powerful workmen in industrial activities, polo players and prize fighters, to which themes the artist has given serious study.

His "Riverside at Night," with adroit variations of greens and black and the effect of clever lighting, has more sentiment than his figure works. "The Widow," however, is an interesting piece of character painting.

### Art Photos at City Club

Benjamin J. Lubasz is showing at the City Club, 55 W. 44 St., until Apr. 14, a number of photographs of American subjects, full of charm both as to selection and treatment. There is a well considered set of N. Y. City subjects, including the Washington Arch, Cathedral Heights, St. John's Chapel, lower Broadway, the Flatiron Building, and a fine study of the Pennsylvania station interior.

Mr. Lubasz's studies of the Santa Barbara Missions are delightful, as also his photographs of The City of Magnificent Distances. But it is when he attacks a moonlight "On the Potomac" that he reaches the zenith of his photographic attainment.

New Orleans has been another inspiration to this camera man, while his "Early Morning, Canadian Rockies," shows the mountain reaches most delightfully.

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### Degenerate Art at The Penguin

It is fortunately seldom that so utterly hopeless an exhibition is put on in this city as that which is now at The Penguin, No. 8 East 15th St., until April 26, and in which the extreme modernist and "ultra-modernist" schools are represented.

There are two of the so-called crazy quilts by Rozel O. Butler, patterned after those of the olden time. These revive the memories of one's mother and grandmothers and have the catalog titles of "The Clown" and "Spring." John Alger contributes three weird interpretations of sand dunes, Ben Benn's "Still Life" is crude and hideous, registered in a perpendicular instead of a horizontal plane, while his other offerings are merely travesties.

Not a single figure in the entire show is worth serious criticism and the nudes are simply atrocious, and distorted in an extraordinary degree. Most of the items in the exhibition represent wasted energy and intellectual dissipation.

W. G. Bowdoin.



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#### Fifteen Americans at Macbeth's

The Macbeth Gallery at 450 Fifth Ave. runs to selected numbers in its recurrent and always important displays of modern American paintings. A fortnight or more ago it offered thirty well chosen examples of the same number of American artists, and now it again offers fifteen, equally as well chosen works, by twelve painters, shown through April 19.

There are two examples of Emil Carlsen—both characteristic of his cool harmonious brush, a stirring marine "Surf" in his wonted cold blues, and a large gray toned diaphanous landscape "October." From Thomas W. Dewing comes a small typical female figure in soft tones "Woman in Black," and from Paul Dougherty a large vigorous marine "Clearing after a Gale," an important example. There is a delightful tender and poetic Spring landscape "Cherry Blossoms" by Willard Metcalf, a small typical upright panel by J. Francis Murphy, "Upland and Valley," a half length figure work—a young woman "Meditation" by Ivan Olinsky—rich in color quality, a large, simply and truthfully painted, impressive landscape by Chauncey F. Ryder, "A Cornfield," and one of the best of Granville Smith's soft toned colorful misty depictions of the Bellport, L. I. wharf and clustering catboats, "Clearing Mists." Two excellent examples of Childe Hassam, one of his Isles of Shoals' colorful marines and coast scenes and a Central Park scene, two delicate decorative examples of Friesseke and a typical figure by Richard Miller complete the list of the good pictures shown.

#### New Haven Paint and Clay Club Show

The 19th exhibition of the New Haven Paint and Clay Club is on in the South Gallery of the Yale School of the Fine Arts until Apr. 21. The catalog includes 122 numbers and a note states that of this number 64 are by members of the club and 58 by non-members, which seems to indicate that the jury were generous to outsiders.

Among the most notable works shown are two portraits by Sergeant Kendall of "Elizabeth," "Jean-Julien Lemordant," the latter a pastel drawing. Lemordant's recent exhibition in this same gallery, and his two lectures on Watteau and Rodin were the events of the season here in the art world, and this admirable likeness of the French artist, very characteristic in pose and nobly simple in its synthetic drawing and modelling, attracts much attention.

Other portraits in the exhibition are by Platt Hubbard of Lyme, Herman Soderstrom, John H. Niemeyer and Anna Duer Irving. The landscapes of most importance are by Walter Nettleton, G. Albert Thompson, Will Robinson, Whitney M. Hubbard, F. M. Lamb, Bancel La Farge, William R. Derrick, Sidney M. Chase, G. Victor Grinnell, Edith F. Schwab and Mary Nicholson MacCord. A special word should be said for the animal paintings of William P. M. Johnston and the miniatures by Emma Hess Ingersoll.

The jury for the exhibition consisted of Jean K. Barhydt, John I. H. Downes, George H. Langzettell, Walter Nettleton, Violet Miller Sattig, George Albert Thompson and John D. Whiting.

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#### Pictures by Felicia W. Howell

The rapid rise in both critical estimation and public approval of that clever young woman artist Felicia Waldo Howell, whose eyes first opened on the colorful skies and waters of Honolulu harbor, where in that enchanted Hawaiian city she was born of American parents, seem to have absorbed and retained, under grayer skies and in colder airs, the charm and enjoyousness of the mid-Pacific isles; has frequently been noted in and by the ART NEWS.

The 13 examples of her light and almost dancing brush, so full of color and sunlight, now shown in the Lower Gallery at Macbeth's No. 450 Fifth Ave. through April 19, are a joy to behold and will cure the worst case of "grouch" that any art lover may have contracted from a visit to the Independent Show further down the Avenue.

It is impossible for any lover of beauty, color and a sense of movement in painting, not to fall in line behind Miss Howell's onward laughing march up and down Fifth Ave. in busy Market St., Phila., or quieter Mt. Vernon St., Boston, while she watches with keen eyes the "Red Cross Parade" on Fifth Ave. plays with the "Children in Central Park," gazes into "Life's Shop Window" dodges "Between Showers," or perchance, resting for a moment, studies and skillfully transcribes to canvas the "Reflections" on quiet waters at "Martha's Vineyard."

The young woman artist's work is permeated with the joy of life and her ability to portray the movement of crowds in the vistas of busy city streets is both unusual and remarkable. Her color palette is a varied and rich one, and she will make even Childe Hassam "look to his laurels" at no distant day, if her art progresses, as it has the past two years. Witness the little "Shop Window"—in drawing, composition and delicate tender color, it is worthy of Hassam at his best. Miss Howell promises to go far and the ART NEWS salutes her.

#### Spencer Pryse's War Lithographs

The Ehrich Print Gallery is showing a collection of colored and black and white lithographs by Capt. Spencer Pryse, the English soldier-artist who served at the front for over two years. The show is inspiring and invigorating. Forceful and convincing, the works have a ring of truth and sincerity that compels admiration. The majority are of life-size and describe various war phases. None, however, record atrocities, for like all soldiers who have taken part in the conflict, the artist appears to have nothing to say of these; but leaves such portrayals to the imaginings of the stay-at-homes. His "Belgian Madonna" has all the sentiment, pathos and humanity to make it a great composition. "The Worker's Way," showing a group of English workmen and women, is typical, well drawn and stirring. "The Flight," showing refugees fleeing from Belgium, is equally emotional. "A Wounded Belgian" makes a sympathetic appeal.

#### Martin Mower at Ehrichs

Although publicly introduced to N. Y. for the first time by the Ehrich Galleries, 707 Fifth Ave., with an exhibition of distinctive oils, on through April 19, Martin Mower has been for many years professor of fine arts at Harvard University. Mrs. John Gardiner recently gave him an exhibition in Boston and if one can judge by the names of prominent Bostonians who have loaned examples to the current display, the artist is highly appreciated by "The Hub." Dr. Paul Sachs, Mrs. Stanley McCormack, Capt. Chandler Post and Mrs. Robert Dabney Tucker appear in the catalog as lenders of his works. That he has been a close student of the scientific aspect of painting is easily discernible in the correctness and precision with which he draws; yet there is breadth and vision in all that he does and the beauty of color that marks his flower pieces, landscapes and figure works is inherent. His chosen designs and their completeness evince good taste, refinement and clear thought. "Dancing Class," a small canvas, with limpid, flowing color, has gem-like quality. "Bill's Haircut," described with artistic skill, shows that the artist has a sense of humor. "Trianon—Third Empire," with quaint costumes and moving figures, makes a strong appeal. "Arrangement 2," a still-life composition of well painted fruit, is decorative, and "Over-mantle," a flower design painted in soft tones, has an Old Master quality and tone.

#### Tolentino Art Gallery

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Via Sistina 57 749 Fifth Avenue

#### Rosseau's Bird Dog Paintings

Percival Rosseau is holding his annual exhibition of paintings of "Bird" or "Upland shooting" game dogs this season at the John Levy Galleries No. 14 East 46 St. The artist is fortunate in having two clients—one of art lovers and another of sportsmen, and he satisfies both elements, if possible, better than ever this year.

To his love and knowledge of that most intelligent of animals the so-called "Bird" Dog, who, with almost human intellect, tracks and discovers for the huntsman the elusive quail, partridge, prairie chicken and other feathered denizens of the woodlands, fields and prairies, and his innate taste also for upland shooting. Mr. Rosseau adds to the painting of canine anatomy unusual ability in the portrayal of the American or French landscape—so that the fortunate owners of his oils possess not only most interesting and attractive studies of canine action and expression, but the charming and varied landscapes, which form their natural and appropriate settings. The present display is composed of some 14 oils, all painted the past winter on a noted North Carolina hunting club preserve.

It is difficult to single out any especial examples as the best in the display, but perhaps that portrayal of the two prize winners "Fairy Beau" and "Brace Mate" in action, that of the three Setters "Master," "Boy" and "Trow," of the three Pointers "Dominant," "Heyday" and "Nits" and "The Last Brace" the setters "Ben" and "Boy," the most appeal both to sportsmen and art lovers. A thoroughly good and out of the ordinary show.

#### Americans at Milch Gallery

A fine showing of paintings by well known American artists is on view at the Milch Gallery, 108 W. 57 St., to Apr. 23.

Four eminent painters who have passed away are represented in this display. A fine Inness of the late Montclair period, a characteristic Wyant, "Early Morning" (from the William T. Evans collection, 1910), a delightful Murphy, "Meadows—Autumn," and Henry G. Dearth's "Moonrise, Montreuil-sur-Mer," worthily represent these artists.

A happy selection has been made of works by contemporary painters, who, in more than one instance would seem to have given their very best. A striking example of this is Robert Henri's "The Spanish Girl of Segovia," a brilliant canvas in which the colors are admirably blended to set off the brunette beauty of this charming maiden. Childe Hassam's "Tea in a French Garden" is another canvas that is almost a surprise in its exquisite tonality and delicacy of treatment, qualities not always found in the artist's strong and direct handling of his themes. Albert Groll's "Arizona Desert" is an unusually interesting example of his Western paintings, and rarely has Elliott Daingerfield done such attractive work as in his canvas entitled, "Happy Childhood." Ivan Olinski's "The Golden Statue" is yet another agreeable surprise and must rank as one of his best efforts.

Gari Melchers' "Southern Plantation" is a sunlit, colorful landscape, with semitropical atmosphere. "Vermont Hills" is a characteristic Ballard Williams, keyed in a low tone, a harmony in deep, dull greens. Emil Carlsen shows his "Ripening Corn," a sunny picture in his best style, and John Carlson's "Winter Morning" scintillates with the crispness of a landscape in the grip of winter. "Fall Landscape," by Bruce Crane; "The White Oak," by Daniel Garber; "Joy," by Max Bohm; "Snow Falls," by John Folinsbee; "Quarry Hill," by W. L. Rathrop, and William Ritschel's "Sun Path" are all good examples of these artists' work, while Edmund C. Tarbell's "Landscapes, Horses and Figures" justifies the success and vogue of his more or less sporting pictures.

Childe Hassam's "Allies' Day" has been old by the Milch Galleries and will be lent by the purchaser to Durand-Ruel for exhibition in Paris.

#### Salmagundi Thumb-box Display Opens

The Salmagundi Annual Thumb-box Exhibition opened at the club galleries, 47 Fifth Ave., last night with a "stag" dinner and reception. Hundreds of small pictures of the type that have attracted so many visitors in past years adorn the walls and many charming bits are among them.

An interesting exhibit of decorative art during the summer months is announced by the Arden Studios, 599 Fifth Ave., to begin May 1 and to close October 31.

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Correspondence Solicited

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Flower Pot (Chun Yao)  
Sold by Lai-Yan & Co. to Pa. Museum

#### Testimonial to Dr. Haney

In recognition of the services of Director James Parton Haney, the teachers of the High School Art Department will tender him a testimonial luncheon upon his completion of ten years as Director in the high schools. Miss Dela P. Mussey of Morris is chairman of the committee on arrangements.

The luncheon will be held in the Hotel McAlpin on Saturday, May 3. Miss Ada L. Hastings of Julia Richman High School, 60 W. 13 St., is treasurer of the committee.



Flower Pot (Chun Yao)  
Sold by Lai-Yan & Co. to Pa. Museum

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## AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act,  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street

Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.

15-17 East 40th Street

REGINALD TOWNSEND, Secretary.

15-17 East 40th Street

## SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.25
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE  
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.  
Powell's Art Gallery - 983 Sixth Ave.

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Brentano's - F and 12th Streets

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Milloy's Book Store, 241 St. Catherine St. W.

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Art News Office - 17 Old Burlington St.

Bottom, News Agent,

32 Duke St., St. James, S. W.

## PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVII. New York, April 12, No. 27

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When a change of address is requested,  
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## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

## Art War Relief Book

In the spirit of "a drive," artists are  
urged to invite their friends to subscribe  
to the Art War Relief's Book of Victory  
and Remembrance ("The Defenders of  
Democracy"), in order that copies may be  
presented in the names of the donors to  
the men in the hospitals at Easter. In the  
name of Mrs. W. A. Clarke one hundred  
copies were sent to France, and a letter  
from Gen. Pershing, just received, is most  
enthusiastic regarding the appreciation  
shown by the men.

"The Defenders of Democracy" is the  
only book dedicated to our soldiers, sailors  
and nurses. The best writers and artists  
of the Allied countries have contributed to  
its pages. The cover design—"The Con-  
secration of the Sword"—is by William de  
Leftwich Dodge, and the frontispiece—  
"Allies Day"—a historic scene by Childe  
Hassam, is exquisitely reproduced in the  
original colors.

All profits from the sale of the book will  
be used to establish rooms in devastated  
towns of Belgium, France and Italy, where  
little children who have lost four years of  
joy and opportunity may go to read, play,  
receive nourishing food, and be brought  
back to normal life.

The Easter Flower and Book Mart, 546  
Fifth Ave. (N.W. cor 45 St.), was opened  
by the Art War Relief to exhibit their  
special books.

## Schultheis' Uptown Gallery

The Henry Schultheis Co., for many years  
located at 142 Fulton St., have opened up-  
town galleries at 425-7 Fifth Ave. The new  
quarters, handsomely decorated, are ar-  
ranged for the holding of exhibitions, and  
are to be devoted solely to paintings, as the  
print and framing departments will remain  
downtown. Mr. William H. Graf, well  
known in the art trade, will be associated  
with the new galleries.

## THE PUZZLING ART TAX

The excellent letter from Mr. Robert  
Macbeth, Secretary of the American  
Art Dealers' Association, which we  
publish elsewhere today, propounding  
certain queries as to the interpretation  
of the new "Tax on Education" as it  
should be generally known—in other  
words the 10% tax on all art works  
sold, save those disposed of by the  
living artist—is an interesting and val-  
uable exposition of the anomalies and  
inconsistencies of this half baked and  
too hastily drawn clause in the new  
Revenue bill.

We will be pleased to have answers  
to Mr. Macbeth's well thought out  
questions and to publish the same for  
the enlightenment of our befogged art  
dealing and buying readers—and, we  
admit, for our own instruction.

One ray of light in the fog that now  
envelops the art tax question comes  
from Washington, and would seem to  
indicate that a report recently made to  
the Collector, and by the faction in the  
head Tax office, which has seemingly  
been the less friendly to any suggestion  
of any amendment to the existing rules  
governing art taxation, may abrogate  
the tax, as at present levied on works  
consigned by living artists to dealers or  
others.

At present this tax is levied on all  
works not produced by and sold di-  
rectly by the artist himself.

## CORRESPONDENCE

## Pertinent Art Tax Queries

Editor AMERICAN ART NEWS,

Dear Sir:

1—The new Revenue bill states that  
paintings sold by the artist (living) shall  
be tax-exempt. Are pictures owned by the  
artist and sold by Museums, out of exhibi-  
tions and dealers for the artist's account,  
to be considered as sold by the Artist? If  
not, shall we not have unequal taxation on  
the same thing in different places, and is  
this not prohibited by the Constitution?

2—That part of the Luxury Tax includ-  
ing Jewelry has been officially interpreted  
as applying only to the ultimate sale "for  
consumption and use," thereby exempting  
sales between dealers. Does this same rul-  
ing hold good as between dealers in paint-  
ings? If not, is there a limit to the num-  
ber of times the same painting may be  
taxed?

3—If, as often occurs, a dealer buys a  
painting directly from the artist, is it sub-  
ject to tax when resold? If so, either the  
dealer must deduct the amount of the tax  
when he buys from the artist in order to  
be able to sell at the artist's regular price,  
thereby in effect throwing the tax upon the  
artist against the intent of the law, or the  
practice of direct purchase must be given  
up, and the artist cut off from this source  
of most ready revenue.

4—If a dealer makes a sale for a private  
individual on a commission basis, and a  
tax is paid on the selling price, is the in-  
dividual also subject to a tax on the amount  
such a sale would net him? E. g. If we  
sell a painting for Mr. A. for \$1,000 plus  
tax, or \$1,100, and remit to him \$1,000, less  
commissions of 15% or \$850., does Mr. A.  
pay a tax of \$85 on the \$850 which he nets?

5—Suppose we sell a picture valued at  
\$1,000, taking in part payment another pic-  
ture valued at \$500., is there a tax on the  
full \$1,000. valuation, and is there also a  
tax on the \$500. picture when it is resold?

6—If we negotiate a sale for a private  
individual who is paid direct by the pur-  
chaser, we are allowed a commission by  
the seller. Is this commission subject to  
tax?

7—Are pictures by deceased artists,  
owned and sold by the family of the artist,  
exempt from tax?

Yours very truly,

Robert Macbeth.

N. Y., April 9, 1919.

## The Independent Art Bolsheviks

Editor AMERICAN ART NEWS,

Dear Sir:

The leader in the ART NEWS of Apr. 5 on  
he current exhibition of the Society of In-  
dependent Artists on the Waldorf-Astoria

Roof Garden is opportune, but I am not so  
sure that the "modernist" movement is  
near its grave," judging from the nature of  
he present revolution in the National Aca-  
demy, and the appalling display at the Wal-  
dorf. I think it was Lord Randolph Chur-  
chill who defined an Independent (in pol-  
itics) as a man who cannot be depended  
upon, and we may reasonably assume that  
the term "independent artist" means one  
who cannot be depended upon to produce a  
good work of art. Some people go further  
in their estimation of this kind of artist. A  
few years ago there was a society in Lon-  
don known as the A. A. A. which had exhi-  
bitions similar to those of the Independents  
here. According to the catalog the three  
A's were interpreted as Allied Artists' Asso-  
ciation, but after witnessing their exhibi-  
tions most people insisted that the letters  
meant "Art Asses' Association." It is to  
be presumed that this is the kind of exhi-  
bition desired by the gentlemen who are  
suggesting new rules for the National  
Academy shows, for they propose that the  
jury consist of representatives of all vari-  
eties of painting, who shall each select some  
works to be exhibited. This reminds me of  
the scheme of government advocated by the  
"Amalgamated Society of Arizona Cranks,"  
which proposed the election of members of  
Congress by the respective sections of so-  
ciety, so that, among others, lunatics, mem-  
bers of the Bill Sykes fraternity, profes-  
sional gamblers, the demi-monde, and even  
free-verse poets would all have special rep-  
resentatives. We can well imagine the  
class of pictures that would be chosen by  
the "post-impressionist" and "cubist" mem-  
bers of the Academy jury, but imagine as  
one will, the conception would not surpass  
in lurid art Bolshevism the greater part of  
the works now on view at the Waldorf.  
Even to criticize them would be to insult  
the intelligence of the public, for it would  
be something like declaring that deranged  
minds are pitiable things.

But there is a pathetic side to the ex-  
hibition. Scattered here and there through  
this Augean mass are a few delicate blooms  
of painting and sculpture struggling for  
light and pure air. We are reminded that  
there are some Independents who have not  
yet qualified for strait-jackets; but alas,  
the most fatal diseases are usually the most  
infectious.

One is naturally interested to know what  
kind of men they are who paint these pictures  
and organize these exhibitions. Biograp-  
hers like to have painted portraits of the  
celebrities of whom they write, and per-  
haps the facial angles of the leading Inde-  
pendents would explain their pictures. The  
drawings of the cave men are far higher  
than the Independent artists' pictures, and  
suppose we must go back to the Neander-  
thal skull to find the type of man who might  
properly be regarded as the progenitor of  
the "cubist" and "post-impressionist." He  
had quite a small brain, and it must have  
been his cave pictures that caused his early  
death. Can you not therefore spare a page  
for a few enlightening photographs? In  
any case you might suggest to the Inde-  
pendent artists that they cultivate a sense  
of proportion, for the institutions for the  
blind in New York are not sufficiently nu-  
merous to contain all the pictures exhibited.  
E. G.

N. Y., April 7, 1919.

## Women Artists Dispute

Editor AMERICAN ART NEWS,

Dear Sir:

I have received an answer to my recent  
letter to Mrs. Mottet, published in your  
issue of Mar. 29 last, in re the "Accepted  
and Not-Hung vs. The Hanging Commit-  
tee." To my request to give this reply to  
the ART NEWS for publication, on her re-  
ferring it to the executive board, the mes-  
sage to me was that "the board disapproved  
strongly of the publicity I have given the  
matter" and "they preferred not to discuss  
it further." So I am not at liberty to give  
her letter to your journal.

One point, however, there can be no  
harm in quoting. "In this exhibition the  
H. C. followed the custom that prevails in  
all large exhibitions. All the A class, as  
designated by the jury, were hung, and the  
doubtful class left to the discretion of the  
H. C." This must explain the cabalistic  
signs upon the backs of my two canvases.  
And yet—does it explain them? For a  
large and plain A (accepted) is on each  
frame—but then—then marks wildly cross  
them out and turning from them my eyes  
behold two D's (doubtful).

Of course the jury may have changed its  
mind, and after having decided on A and  
having them so marked mayhap they sent  
again and caused D's to be superinscribed,  
or else—the H. C. having hung what works  
it choose, and a number of canvases still  
confronting it, did stealthily do the scratch-  
ing out and place D's where A's once were.  
If the jury changed its mind it would  
have been so feminine—and then again—  
I wonder! Caroline van H. Bean.  
N. Y., Apr. 7, 1919.

## OBITUARY

## A. B. de St. M. D'Hervilly

A. B. de St. M. D'Hervilly, on the staff of  
the Metropolitan Museum for the last  
twenty-six years and for the last eight Assis-  
tant Curator of Paintings, died suddenly of  
heart disease Monday last, as he was prepar-  
ing to leave his home, 4 W. 129 St., for the  
museum. Mr. D'Hervilly was a member of  
a distinguished French family living in Haiti  
at the time of the great uprising of the  
blacks, when they fled to N. Y. for safety.  
Mr. D'Hervilly was born in this city. He  
was one of the oldest members of the mu-  
seum staff, a man with a charming feeling  
for art, and a quaint sense of humor. One  
of his talents was skill with the pen and at  
one time all of the engrossing done for the  
museum was his work.

## Mrs. Virginia P. Bacon

Mrs. Virginia Purdy Bacon, youngest  
granddaughter of the late Commodore Cor-  
nelius Vanderbilt and youngest daughter of  
Mrs. Katherine Juliette Vanderbilt Laffitte  
of Bordeaux, France, formerly Mrs. Barker,  
died in her home, 247 Fifth Ave., Monday  
ast of a complication of diseases. She had  
hared the apartment with her brother-in-  
law, the late Edward R. Bacon and her  
husband, the late Walter Rathbone Bacon.

Mrs. Bacon passed her childhood and was  
educated in Bordeaux, and continued to  
make her home there until her marriage to  
the late Walter Rathbone Bacon. For some  
years past she had divided her time among  
Bordeaux, London and N. Y. Mrs. Bacon  
had been active in relief work in the war.  
In addition she had donated valuable paint-  
ings from the extensive collection of her  
brother-in-law to be sold for the benefit  
of the Red Cross and other war work  
societies.

On Jan. 2, 1918, Mrs. Bacon presented to  
the Metropolitan Museum a portrait by Van  
Dyck, "The Abbe," from the Murray Scott  
collection, as well as an unusual portrait by  
Zorn of Mrs. Bacon herself. The Van Dyck  
is an unusually good example of the early  
Dutch master, and the portrait by Zorn is  
said to be the finest ever produced by the  
Swedish modern master. It was painted in  
1897, in which year Sargent also executed  
a portrait of Mrs. Bacon in Spanish costume  
for her cousin, Mrs. George Vanderbilt.  
This portrait hangs in the late Mr. Vander-  
bilt's Biltmore, N. C., home.

Zorn also painted a second portrait of  
Mrs. Bacon and a life-size canvas of her  
was done by Carriere Belleuse.

Last year Mrs. Bacon ordered made a  
umptuous literary catalog, richly illustrated,  
of the unusual collection of old pictures,  
Oriental porcelains and other art works,  
formed by her brother-in-law, the late Ed-  
ward R. Bacon, and which he bequeathed  
to his brother, her late husband, at his death  
our years ago. This catalog, compiled by  
Mr. John Getz, is not yet ready for issuance.  
It was ordered by Mrs. Bacon as a memorial  
to her brother-in-law.

Mrs. Bacon was born in this city. She  
was the daughter of Katherine Juliette Van-  
derbilt and Smith Barker. Her father died  
in her early youth. Her mother was re-  
married to Gustave Laffitte. From the time  
of the second marriage of her mother Mrs.  
Bacon passed her life abroad.

After the marriage Mr. and Mrs. Bacon  
made their home on a large estate at Turiff,  
Scotland, but visited N. Y. every year. The  
start of the war in 1914 found them in this  
country and they were unable to return to  
Scotland. Mr. Bacon died in November, 1917.

Mrs. Bacon has been ill since Christmas.  
She left a sister, Mrs. Schmidt Barker, who  
lives abroad, and a nephew, Harold Oakley  
Barker of this city. The resemblance of the  
name of Mrs. Schmidt Barker's husband to  
the first husband of her mother was a co-  
incidence. There was no relationship. The  
funeral was held Wed. morning last, at St.  
Thomas's, and the interment was in the  
beautiful Bacon mausoleum at Woodlawn,  
which has just been completed.

## William J. Riess

William J. Riess, a painter of Western  
scenes and Indian life, died suddenly at his  
temporary studio in Chicago, March 30 last.  
He was born in Berlin, Germany, in 1856,  
and was a pupil of the Berlin Art Academy  
and Auton von Werner. He went to In-  
dianapolis to live in 1884 and is represented  
in the John Herron Art Institute by "Wy-  
oming Desert." His painting "Mt. Tacoma"  
won a gold medal at the San Francisco  
Exposition and a silver medal was awarded  
his collection of Western paintings at the  
same exhibit. He was an ex-president of  
the St. Louis (Mo.) Art Association.

## A. D. Turner

A. D. Turner, genre and portrait painter,  
died suddenly on Tuesday last, in his home  
in Albany, N. Y. In early life he was a  
frequent exhibitor at the Paris Salon, where  
one of his canvases, a study of childhood,  
was bought by the Czar of Russia and hung  
through his reign in the imperial palace in  
Petrograd.



## LONDON LETTER

London, Mar. 27, 1919.

America is soon to have the opportunity of hearing at first hand the views of the "Futurist" painter, C. R. W. Nevinson, for he is shortly embarking upon a lecturing tour in America and will at the same time hold an exhibition of his work in N. Y. If America is to hear the views of the English "modernists," it is well that they should receive them from the lips of Nevinson in preference to certain of his contemporaries, for he is by far the sanest of his particular school and his achievements leave his rivals in the field a considerable distance behind. Nevinson, who at the commencement of the war stood for anarchy in art, confesses that the experiences of the last four years have left an indelible mark both on himself and his art. Where formerly he welcomed iconoclasm, he now upholds order, he recognizes the value of the classic element in art and has no longer that fine contempt for the traditional with which he set out. The economic and industrial side of things makes the greatest appeal to him at the present moment, so that we may expect his work for some time to come to concentrate on these aspects of human activity. He has finished with war and will devote himself to the constructive, as opposed to the destructive, view of life.

## Sargent at Royal Academy

I hear that J. S. Sargent who, with the exception of his by no means brilliant portrait at the Grosvenor Gallery exhibition, has for some time been notably absent from the shows with which he is usually associated, is to send an important canvas to this Spring's Royal Academy. It has for subject an incident at the front, and is reported to be carried out in his most brilliant fashion. This artist, like many others who have worked in connection with the army operations, seems to be of the opinion that large themes demand large treatment, for this particular picture is of 15 feet dimensions, and is likely to dominate the academy walls in more senses than one.

## A Novel Gallery

The complaint of the artist, who has not yet "arrived," is always that he suffers from insufficient means of placing his work before the public. He should therefore find a welcome way out of his difficulties in the scheme which is being now brought to fruition in Maddox Street, where a couple of members of the Guild of United Arts and Crafts have organized the opening of a gallery in which any artist will be enabled to show his work without any question of favoritism. It will be a purely business concern, whereby artists may, at a fee of half a guinea, exhibit two of their works for the period of a fortnight, these works being subjected to no selection committee and being, whatever their style or type, eligible for exhibition. The scheme is one of which should have a great future before it, for something of the kind has long been needed and the only wonder is that the idea has not materialized long ago. The artist has hitherto been the one producer who has lacked the medium of the shop as a means of bringing his work before the public, for though occasional exhibitions furnish this medium to some extent, they are too few and far between to achieve the same end. There are many potential buyers among the public who never penetrate to the studios of Chelsea, but who would be ready to acquire works of art, were they brought to their notice in the ordinary course of their business in town, and it is to this type of buying that the new scheme should especially appeal. If in course of time it be more widely extended, we shall be likely to hear far less of the lack of a market for the modern young artist.

## An Interned Artist

It is said that Philip Laszlo, the artist of Hungarian birth who applied for naturalization one week before the outbreak of war with Germany, is appealing for retention of his British citizenship. Though sentenced to internment on account of incriminating correspondence which he was forwarding by means of a neutral mailbag in 1917, he was released almost immediately on the plea of ill-health and allowed to pass the time in a nursing home. It is doubtful whether his application will be granted.

## The "Plein Air" Exhibition

The early days of spring seem an appropriate time in which to open an exhibition of the work of A. J. Munnings, and it is with a feeling that one is visiting something in tune with nature that one pays a visit to his pictures at the Connell Galleries in Bond Street. After an extensive acquaintance with the work of artists who pride themselves on their detached method of dealing with various aspects of nature, it is refreshing to enjoy the more personal art of a man who transcribes to his canvases the very exultation which he himself feels in open air life, in the sweep of the wind across downs, the rush of the huntsman's dogs across the country and the gay and simple life that clusters round a village fair.

L. G. S.

## CHICAGO

With three notable one man shows and an exhibition of Canadian art, to say nothing of the Chicago Society of etchers annual display all now on at the Art Institute, one must concede that the Institute is holding its place as the local art center.

The Gari Melchers show includes the early and late works of a mature painter, and one can trace in it the rise and fall of modern schools, and contrast the achievements of modern thought along artistic lines with what was best at the time when the artist was a young man, fresh from study abroad. In the collection are some portraits of famous men, that of Roosevelt an especially potent attraction. There are also some fresh spring landscapes, the painter's very latest work remarkable for vigor, sparkle and spontaneity.

Robert Henri's exhibition also offers opportunity to study the progress of art in American thought, for he is surely working away from his former theories of color to something richer. Several examples of his "red and green" period are in this show and appear almost crude beside the finished manipulation of color in his latest achievements. He has lost nothing of the tremendous power of statement for which he is noted by refining his color harmonies and arriving at an appreciation of the beauty of sombre shadows as a setting for the flash of vivid hues.

acting like all advertising. Crowds will visit the Institute to see a freak show, just as they will Coney Island. In the great temple of art however there are really worthy things and one can only hope that those who come to scoff at "futurism" may remain to pray before the shrines of truly great art to be found in some of the permanent collections. (His works have already been fully reviewed in the ART NEWS and in the Eastern Press—for the most part favorably, and the above is written as a Chicago and Western criticism.—Ed.)

The Canadian painters come like a benediction after the assault upon one's eyes perpetrated by the color in the collection just mentioned, for they are for the most part reserved and well poised, inclined in many instances to that quiet type of art which one appreciates only after long study and association. One can not note however any distinct predominating tendency in this exhibition as a whole, which is like the average show of modern American pictures. The Chicago society of etchers' show requires a chapter in itself and notice must be left for next week.

Evelyn Marie Stewart.

## BOSTON

A memorial exhibition of watercolors by the late Frederic Crowninshield is at the Museum until April 24. The pictures shown were painted at Capri and Taormina

## PHILADELPHIA

Ten paintings were sold from the recent 25th annual exhibition of oils at the Art Club, including "Girl Writing," E. C. Tarbell; "Mother and Child," W. W. Gilchrist; "Still Life," Henry R. Rittenberg; "Tidal Pools," Carroll S. Tyson, Jr.; "Fishing Boats," and "Fishing Dock," Nicola D'Asenzo; "High Wind" and "Hint of Showers," Lucile Howard; "Barnegat Fog," Katherine H. McCormick, and "A Gray Day," Katherine L. Farrell. The landscape by E. W. Redfield received the highest number of votes, only 12, from the club members, as the best picture in the show.

The Bill now awaiting the second reading in the Pa. State Legislature, authorizing the Governor to appoint a State Art Commission, and which was presented by Senator William E. Crow, is now reported to be not intended to abolish the local Art Jury, following a visit to Harrisburg for information by a representative of the Jury. Closely following the issue of the Seventh Annual Report of the Art Jury comes the Forty-seventh Annual Report of the Fairmount Park Art Association, to which the creation of the Art Jury was largely due. It seems to be a very fitting time, just when the public interest in these two societies is aroused, to make known the extent of their activities. Among the recent works of art presented to the Commissioners of the Park by the Art Association are the bronze group of "Penguins" by Albert Laessle, and for erection in Rittenhouse Sq. of the same sculptor's animal piece "Billy." The Report refers to modification of the plans and location of the Robert Morris Memorial, to the consideration of the placing of the Shakespeare Memorial at the Logan Square front of the Public Library, and to the approaching completion of the first of the bronze statues, that of "Thorfinn Karlsefni," in the series to be erected as adornment of the Ellen Phillips Samuel Memorial along the Schuylkill embankment. The statue was reproduced in the ART NEWS of March 15 last.

For the benefit of the club women of the small towns whose opportunities for art study are limited, the General Federation of Women's Clubs has issued an appeal, received by a number of local artists, for a collection of reproductions of paintings by American artists of note. Photographs to be not less than 6x9 nor more than 16x20 inches. The circular is signed by Mrs. E. G. Spalding, Chairman of the Committee on Photogravures, Museum of Art, Toledo, Ohio.

Under the direction of Mr. Langdon Warner of the Penn. Museum there will be given at the Museum in front of the cases containing objects of the Arts and Crafts of the early settlers of Pennsylvania, a series of talks upon the subject by Mr. H. D. Eberlein, on successive Friday afternoons, beginning April 18. The Museum possesses some very remarkable specimens of handicraft of these people, especially in the way of pottery, assembled by the late Dr. E. A. Barber and acquired by the Museum at the sale of his collection about a year ago.

Readers of Balzac's famous novel of "Cousin Pons" find his pathetic tale of the old art collector reproduced in real life in the history of the late William Alan Cunningham, part of whose collection was sold a few days ago, after he had died, a pauper in the Philadelphia Almshouse. It is the current belief that there are important canvases of the eccentric connoisseur that have not yet come to light, as it was known that he had refused to part with a number of them, but pledged them for temporary loans. He offered one, however, to a well known collector in this city, possessor of a number of high-priced Barbizon pictures, who declined after examining the work and who afterward had the same canvas offered to him by a local art dealer at five times the figure the owner had asked, a curious sidelight on the operation of the art trade in this city.

There is now on exhibition at the Ronnbach Galleries a group of paintings by Louis Ritman which show unusual technique in the manner of the impressionists of the plein air school, and at the same time are highly decorative. The play of filtered sunlight upon well drawn nudes, open boats and lily-padded pools is rendered in the color mosaic of that group of painters.

Eugene Castello.

The recent exhibition at the Salmagundi Club, in which choice works by Robert Vonnoh, Gustave Wiegand, Martin Borgord, and James G. Tyler were attractively hung and shown to excellent advantage, proved one of the most successful displays of the year. Robert Vonnoh's fine group was especially praised and Martin Borgord sold one of his canvases to Dr. Milliken of Pittsburgh for \$800. A landscape by Wiegand also found a purchaser and three marines by Tyler were sold.



PIETA

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## A Chicago Estimate of Anisfeld

Boris Anisfeld's show affects one like most of the present news from Russia. It is disturbing and one can only hope that it contains the seed of something better for the future. It is, however, difficult to detect promise in these new schools which do not even offer the best that is in the artist. Affected crudity comes under the stigma of all affectation for it is insincere, and when men who can draw and model accurately go out of their way to do what an untrained savage might do as the best that was in him, one can not receive the result as of more artistic importance than a "fake" antique with carefully roughened finish and cunningly drilled worm holes. Boris Anisfeld has revealed his own trick in exhibiting with his paintings a few superbly drawn black and white studies, leaving one only the possible excuse to offer that he has not yet learned to manage paint. He has much feeling for color and none for harmony, a desire to be decorative without sufficient understanding of the requirements in the way of interesting composition. He may produce works of art in the future, at present he is producing a sensation, and that is a good thing for art

in 1817-'18, and are rarely satisfactory. In each picture the painter caught a mood and projected it suggestively. That is, Mr. Crowninshield used to the full the values that may be had from the white paper itself, and occupied himself with the task of depicting the effect of the interplay of colored light on his surfaces rather than with the task of setting down the mere facts of the scene. The result is highly stimulating, for the painter had a sensitive taste in color and an evident passion for thoroughgoing structure. Especially notable is his skill in securing individuality of effect in tree foliage and bushes, by vari-colored stippings which play upon each other and yield the desired illusion of light and texture. This stippie is something in the manner of Edward D. Boit. In the same corridor with the Crowninshield pictures have been hung three loans, crayon portraits by Sargent at the Museum, of "Nedda," "Dr. Denman W. Ross" and "William Sturgis Bigelow," all dated 1917. "Bombing Nancy," by Lieut. Henry Farré, a purchase by the Abbott Lawrence Fund, has been at the Museum collection.

Ernest R. Sherburne.



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**EXHIBITIONS NOW ON**  
(Continued from Page 2)**Frank Mura's Drawings at Museum**

The Brooklyn Museum announces an exhibition in its Print Gallery of drawings (about 70 in number) by Mr. Frank Mura. Many of these are in pencil, others in colored chalk, and still others in pencil with delicate watercolor wash. The subjects are, generally speaking, landscapes from the south shore of Long Island, but there are some subjects from the shore of the East River, and a few from England. The remarkably sympathetic and tender quality of these designs is what will be expected by those who are already familiar with Mr. Mura's work and high reputation. The pencil drawings are comparable in effect to the most successful etchings, and only differ from them in the fact of being single and individual productions which cannot be multiplied by an engraver's plate. Mr. Mura's present exhibition derives additional interest from the fact that it deals mostly with native and Long Island subjects. It was only in 1917 that he left his Paris studio to reside in the U. S. Born in 1861, in Alsace, he was taken by his parents to N. Y. as a child, and brought up there, becoming a naturalized American citizen. He made his studies as an artist mainly in Holland and in Munich; subsequently he resided for many years in England, especially in Sussex and Essex, and it was not until 1914 that he removed to Paris.

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**New Prints at Public Library**

The late Auguste Lepère's magisterial etching, of Amiens Cathedral stands out with a special and striking interest in the Public Library's exhibition of "Recent additions" to its print collection, to remain on view until next Autumn. The display from part of a group of accessions to the S. P. Avery collection, which includes also an etching of the Library itself by John C. Vondrous, A. F. Affleck's "Burgos Gateway," two wood-engravings in color by C. W. Bartlett, one showing the "Taj Mahal," by moonlight, and three of Rudolph Kuzicka's characteristic wood-engravings of N. Y. City scenes, illustrating his work in black-and-white, in color and in diarscuro.

American etchers represented are G. E. Burr, A. W. Heintzelman and J. C. Nicoll. With the exception of Spenser Pryse's capital "Flight by Sea," the lithographs in the show, are all by Americans, and one by Bolton Brown (whose interest in the process is contagious, and who has paid special and successful attention to printing), Vernon Howe Bailey (who furnishes a graphic record of war industries), John Sloan, Ernest Watson, Leo Mielziner, (portrait of Gen. Pershing) and Adolph Treidler. Americans, who sign the wood-engravings shown, are Timothy Cole, R. Kuzicka, Charles M. Johnson, and J. J. Lankes, which the American designers of the book-plates, are Franklin Booth, E. B. French, R. Kuzicka, A. N. Macdonald, W. F. Hopson and Jay Chambers. Mezzotints in color by W. G. Blackall and C. R. James emphasize the interest in this work, particularly in England since the days of Morland.

A pendant to Lepère's "Amiens" is formed by Wenzel Hollar's XVII century etching of Antwerp, a large plate by that honestly capable craftsman. The next century is represented by a case-full of small engravings portraits by Mathey, the elder Ravenet, Alix, Perefex and Retz. And to these are added a number of similar portrait plates (XVI—XVIII centuries) lent by Mr. Edward Bement and which include work by T. de Leu, Nanteuil, Ant. and Hier. Wierix, Van Schuppens, K. Vaughan and Crispin de Passe.

There is also a selection from the Japanese prints given by Mr. Samuel Colman, which range from the primitives to the XIXth century, and include both black-and-white and color prints. Morikuni, Yeishi, Masanobu, Sukenobu, and Hokusai are to be seen in characteristic examples and finally there are some exhibits, especially of historical interest: early views of San Francisco, A. H. Ritchie's large steel engraving of "Martha Washington's Reception," S. L. Smith's engraved reproduction of Paul Revere's "Colleges in Cambridge," G. F. C. Smillie's steelplate portrait of Pres. Wilson, and some drawings by Louis Maurer. Maurer was intimately connected with lithographic production during what may be called the Currier and Ives period and later, having done, for example, many of the cartoons during the presidential campaigns of 1856 and 1860. One of the present drawings shows the grand stand on the old Union Race Course, with Hiram Woodruff and others driving trotting horses, and his large lithograph, "Preparing for the Market," illustrates a farmyard in New York State over 60 years ago.

W. A. Coffin, who happily survived the attack recently made upon the selection of artists to be represented in the coming Luxembourg display in Paris of American painting and sculpture, and also upon himself by a correspondent in the N. Y. Times, which attack and the Luxembourg Exhibition Committee's reply, were published in the ART NEWS of March 29 last, sailed last week, to arrange the preliminaries of the exhibition in Paris.

**Stage Designs at Bourgeois**

It has only been within recent years that serious attention has been devoted by artists of established reputation to settings for the stage, and, except for occasional examples of masters of stage designs, such as Maxwell, Armfield, John Wenger, Rollo Peters and a few others, shown at small exhibitions, neither the art world nor the theatrical public have been brought to realize the profound consideration now given by theatre managers to this phase of art.

The present exhibition of American stage designs at the Bourgeois Galleries, No. 668 Fifth Ave., on through April 26 next, is the most complete collection yet shown in N. Y. Of especial interest are the models displayed in a gallery darkened for the purpose of displaying the various lightings. Each design has its complementary lighting, which, cleverly graded and softly diffused, gives an agreeable effect, bringing out figures and accessories in becoming tones. John Wenger, whose designs and setting at the Rivoli, Rialto and other N. Y. theatres have won him much praise, shows two clever models, "A Ballet Setting," with limpid light and golden tones, and "A Wood Scene," cleverly proportioned and beautiful in color. Emilie Hapgood shows an adaptable setting for three scenes in "The Ideal Husband." Willy Pogany's model for "Le Coq d'Or" is of interest, as are also his three costume designs. J. Blanding Stone, Lee Simonson, Harriet Kilamroth, Sam Hume and Norman-Bel Geddes, all show attractive compositions. C. Raymond Johnson's three colored works have graceful figures and show originality, Robert Edmond Jones has three black and white drawings for "The Cenci" decidedly clever, and Joseph Urban's group of seven, which includes designs for "Faust," "Tristan and Isolde" and "L'Amor dei Tre Re," are well executed.

**Industrial Art Education Designs**

The training of designers and craftsmen as carried on in 26 art, trade, and vocational schools in N. Y. City, is shown in the galleries of the Art Alliance of America, 10 East 47th St., through April 19. As a contribution toward the development of this important phase of art activity the Art Alliance asked every art school in Greater N. Y. and every trade and technical school in any way connected with the artistic industries to send work by its pupils. The proportion of exhibits was limited to 10% of the registration of classes with 100 or more pupils and 20% of those having less than 100. Nineteen schools are represented.

The exhibition which opened with a picture view and press luncheon, Apr. 4 last, is displayed in groups as follows: graphic arts, fashions, textiles, interior decoration, stage craft, and toys. In addition to designs there are hand decorated textiles, jewelry, copper pieces, pottery and wood carving.

The catalog compiled by Miss Florence Levy, who has written an interesting and instructive Foreword, contains a list of all art, trade and vocational schools in N. Y. City which were invited to exhibit, giving the addresses, phases of art that are taught, and name of director. Then follows a valuable list of the various industries that depend, more or less, upon design and fine craftsmanship and that need the training that a well equipped industrial art school would give. This list should be in the hands of every progressive art teacher and can be secured by sending six cents to the Art Alliance of America at 10 East 47 St.

The Plymouth Institute, Brooklyn, which found it expedient to abandon its regular exhibitions owing to war conditions, has again resumed its displays. The first recently held was of a group of works by James Weiland, which was so successful that it has been extended to May 1.

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**American Group at Folsom's**

Through the remainder of the month the Folsom Galleries, No. 560 Fifth Ave., will have on view a small group of American works by well known American artists. An oil by the late Henry Golden Dearth, "Beach at Boulogne," an early work, holds a prominent place and is tender and poetic, with a cool gray sky, a bit of the sea with boats in the foreground, and the typical horse and cart on the beach. Jonas Lie's "Cottage Road, Quebec," broadly painted, has the usual good quality of his work. Daniel Garber has three colorful landscapes and there is an excellent winter scene by Gardiner Symons. Norwood McGillvary's "The Spell" has interesting imaginative tendencies, and mysterious atmospheric envelopment. Charles Rosen's "Snow" is one of his best works, and W. L. Lathrop's "Autumn Landscape" is typically colorful and poetical.

Victor Hecht has sold his admirable full-length standing presentment of Otis Skinner as "Col. Brideau" in the stirring old Balzac play "The Honor of His Family," in which he is now appearing in a revival, to the Charles Frohman Co., Ltd. The fine character work was shown some years since at an exhibition of the National Society of Portrait Painters and is now on exhibition in the lobby of the theater where Mr. Skinner is acting.



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## ART AND BOOK SALES

## Curious Phila. Art Sale

Editor AMERICAN ART NEWS,  
Dear Sir:

Under date of Mar. 26 last, there appeared on the front page, morning issue, of the Phila. "Public Ledger," an entire column, devoted to the public sale of paintings attributed to great masters, the property of the late Wm. A. Cunningham, also touching in brief upon alleged negotiations for the sale of certain pictures during the mysterious life of that collector of supposedly genuine pictures.

Such sales should be prohibited, or at least regulated by law; in fact, the whole affair was absolutely ridiculous, if not preposterous, and should not have received so much public notice, decidedly misleading to the uninformed, as well as to the informed.

I really believe Cunningham was a monomaniac on the subject of his possessions and suffered under the hallucination of owning genuine examples of great masters, and through the course of years and associations and by means of his convincing conversation and literary efforts he also led his friends, and those who were permitted to see his collection to believe that all his pictures were genuine and extremely valuable, while he scorned those who cast the slightest doubt upon his judgment.

In fact, and to be just, his claims were fully warranted as to the authenticity of at least 3 or 4 canvases worthy of mention, of the probable 40 or 50 that he really owned, although the sale catalog listed some 80 pictures, some of which were not actually sold, particularly those from other consignments. One of the Cunningham pictures in particular that was unquestioned was the "Thomas Cole" (No. 75), a classical landscape, illustrating Keat's poem, "Ode on a Grecian Urn," of its kind, a very fine picture indeed. Another was his Daubigny, somewhat damaged (No. 71), a genuine and interesting, although not a typical, example.

A painting with Corot's name on it brought \$2,600. Another genuine picture, evidently not appreciated, the full-length portrait of a child and dog, apparently a young noble lad, with landscape background, having fine color and pleasing decorative qualities, but otherwise mediocre, was undoubtedly a XVII century Spanish painting—but never, never a "Velasquez," as listed (No. 65) in the catalog.

As for the portrait of an old man, entitled "The Philosopher" (No. 52), listed as by the illustrious "Gerard Dou"; this was out of the question, and absurd, to say the least. It was really painted by an XVIII century German artist and since "efficiency" has been the German byword, one could appreciate the laborious and servile finish in the painting. There were several other possible exceptions in the sale, but it seems needless to go into detail regarding any more pictures of the collection, for I can say in just so many words they represented in the aggregate a sad lot.

Mr. Cunningham was but another example of a man who imagined himself a competent—in fact an "expert"—judge of pictures, just as did the late James Kincaid of N. Y. I grant Cunningham loved art, but he was a poor student, and being susceptible to the hypnotic powers of ignorant and unscrupulous dealers and auctioneers he became the sad possessor of a collection of doubtful pictures—and as they appealed to him so forcibly, he somehow managed to convince himself that they were genuine examples of the Masters they were supposed to represent.

In the event of negotiating for the purchase of a picture, it is only necessary to exercise certain precautions, or just a little ordinary common sense, by going to reliable dealers or others who will know, or seeking reliable information on the subject. Of course, it is natural to err occasionally, but to make it a habit would prove to be a mighty expensive luxury, particularly in art matters.

In regard to the true merits of the "Ledger" story above referred to, as set up by one of the "staff editors," I would say that it was absolutely impossible and ludicrous; in fact, the story was written in a newspaper fashion, characteristic of the Philadelphia "Item," now extinct.

Where the "Ledger" writer got his material for the composition or rather "story," appears to be a deep mystery, for I have searched in vain for the source. It is obvious, however, the responsible editor of the "Ledger" made no effort to verify relative statements, or look into the true facts of the case, and since the good name of one of Phila.'s most sincerely enthusiastic and intelligent collectors has been involved in the mess, I would say, in my opinion, that the "Ledger" is responsible and should offer some explanation or apology to the gentleman in question. I know it to be a positive fact that the gentleman mentioned never

(Continued on Col. 4)

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## NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

## ARTISTS' EXHIBITION CALENDAR

CINCINNATI MUSEUM ASSOCIATION, CINCINNATI, OHIO.—Twenty-sixth annual exhibition May 24, throughout the summer. Exhibits to be delivered by May 5.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

- Arden Gallery, 599 Fifth Ave.—Decorative art. May 1 to Oct. 31.
- Ardley Studios, 110 Columbia Heights, Brooklyn, N. Y.—Lithographs by Fantin-Latour, and paintings by a group of modern artists to Apr. 30.
- Arlington Art Galleries, 274 Madison Ave.—Works by American artists, through Apr.
- Art Alliance of America, 10 E. 47 St.—Industrial art education. Work from 26 schools in New York City, to Apr. 19.
- Babcock Galleries, 19 E. 49 St.—Paintings by Sandor Landeau. To Apr. 21.
- Beljord Gallery, Amsterdam Ave., at 87 St.—Paintings by American artists, including Childe Hassam, Bruce Crane, and George M. Bruestle. To Apr. 19.
- Bourgeois Gallery, 668 Fifth Ave.—American stage designs. To Apr. 26.
- Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y. Wild life in art. To May 1. Drawings by Frank Mura. Indefinite.
- Canessa Galleries, 1 W. 50 St.—Greek, Roman, Gothic and Renaissance objects during Apr.
- Columbia University.—Avery Architectural Library.—Roosevelt memorial exhibition. May-June.
- Cosmopolitan Club, 133 E. 40 St.—Old Chinese and Japanese paintings from the collections of Hamilton Easter Field and Robert Laurent. To Apr. 19.
- Daniel Gallery, 2 W. 47 St.—Group exhibitions of oils. Annual watercolor exhibition. Apr. 16-May 7.
- Durand-Ruel Gallery, 12 E. 57 St.—Recently imported paintings by Renoir. To Apr. 19.
- Ehrich Gallery, 707 Fifth Ave.—Lithographs of war subjects. To Apr. 21.
- Paintings by Martin Mower. To Apr. 19.
- 556-558 Fifth Ave.—Old naval prints. To Apr. 30.
- Old naval prints. To Apr. 15.
- Folsom Gallery, 560 Fifth Ave.—Group of American paintings. To Apr. 19.
- 647 Fifth Ave.—Paintings, drawings, and sketches by Lieut. Jean-Julien Lemordant, given under the gracious auspices of the French Government and Yale University. To Apr. 19.
- Grolier Club, 47 E. 60 St.—Prints by Manet. To Apr. 20.
- Hotel Bossert, Brooklyn, N. Y.—Paintings and etchings by Ernest D. Roth. Through Apr.
- Hotel Majestic Art Salon (under the direction of Dr. Fred Hovey Allen).—Paintings by Charles P. Gruppe. To Apr. 16.
- Independent Artists, Waldorf-Astoria Hotel.—Third annual exhibition to Apr. 15.
- John Levy, 14 E. 46 St.—Bird and dog paintings by Percival Rosseau. To Apr. 21.
- Macbeth Gallery, 450 Fifth Ave.—Group of pictures by American artists. To Apr. 19.
- Paintings by Felicie Waldo Howell. To Apr. 19.
- Macdowell Club, 108 W. 55 St.—Oils and sculptures by C. Frieseke, Jane Peterson, Lionel Walden, Jane Poupelet, Karl Anderson, Alex M. Hudnut, Janet Scudder, Jonas Lie, and William J. Baer. To Apr. 13.
- Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days. The Courbet Centenary exhibition.
- Milch Gallery, 108 W. 57 St.—Selected paintings by leading American artists. To Apr. 30.
- Musmann Gallery, 144 W. 57 St.—Pastels and etchings by Eugene Higgins. To Apr. 30.

National Academy of Design, Fine Art Galleries, 215 W. 57 St.—Ninety-fourth annual exhibition, to Apr. 27.

National Arts Club, Gramercy Park—Special exhibition by the Society of Illustrators. To May 2.

New York Public Library, Fifth Ave. and 42d St.—Annual show of prints newly acquired. Through the summer.

Ninety-sixth Street Public Library, 112 E. 96 St.—Paintings by E. Frank Carson.

Pen and Brush Club, 134 E. 19 St.—Thumb box paintings. To Apr. 20.

The Penguin, 8 E. 15 St.—Annual exhibition of the Temporary Group. To Apr. 26.

Pratt Institute, Brooklyn, N. Y.—Wood engravings by Rudolph Ruzicka. Extended to Apr. 19.

Ralston Gallery, 567 Fifth Ave.—Landscapes by Robert H. Nisbet. To Apr. 19.

Rehn Gallery, 6 W. 50 St.—Eight contemporary Americans. From Apr. 12.

Henry Reinhardt & Son, 565 Fifth Ave.—Landscapes by Raymond Holland. To Apr. 14.

Salmagundi Club, 47 Fifth Ave.—Annual thumb box exhibition. Apr. 12-27.

Scott & Fowles, 590 Fifth Ave.—Landscapes by Aston Knight. Apr. 14-26.

## CALENDAR OF AUCTION SALES.

American Art Association Galleries, 6 E. 23rd St.—An important collection of American and foreign paintings, belonging to several estates, including those of L. A. Lanthier, Francis White Ballantine and Laura Ball Pinkus, and a number of private owners. Apr. 15 and 16. Exhibition Apr. 11 to date of sale.

Historical Americana broadsides, books and tracts, views of N. Y. and other places. Apr. 22, at 3.00 and 8.15; also the private library of H. M. Levenson of Saratoga Springs, N. Y., comprising handsomely bound library sets, first editions and illustrated books, by order of Mr. Levenson. Apr. 23, at 3.00 and 8.15 P. M. Exhibition Apr. 16 to date of sale.

Valuable ancient and modern oils, belonging to the heirs of the late Charles Stewart Smith, the estates of the late T. T. Block, Peoria, Ill., the late William Macbeth, N. Y., the late Humphrey B. Kendrick, Boston, and the following private owners: Mrs. Hilda C. Flower, and Messrs. J. Olcott Rhines, Joseph F. Flanagan, John Emmans, and William Oberwalder. Included in the collection is a fine example of Rembrandt from the collections of Lords Palmerston and Mount Temple; representative works by the Barbizon masters and their contemporaries, the early English painters, and many examples of American and modern foreign artists, and important paintings purchased from the Joseph Jefferson collection, and several early American portraits. Plaza Ballroom, Apr. 24 and 25, 8.15 P. M.

Antique Chinese porcelains, jades, enamels and glass, Japanese sword guards, knife handles, sword mounts and other metal work; old Netsukes, Greek and Persian faience and other objects of art collected by the late Charles Stewart Smith. At the galleries, Apr. 25 and 26, at 2.30. Exhibition Apr. 9 to date of sale.

Mr. John Boland's collection of the complete works of Axel Herman Haig. Apr. 29 and 30. Exhibition Apr. 24 to date of sale.

Anderson Galleries, Park Ave. and 59 Street.—Duplicates from the N. Y. Public Library, comprising important works of archaeology, architecture, painting and sculpture, ceramics, engravings, and art in general. Apr. 14, aft.

Autograph letters and documents, historical and literary. Apr. 16, aft.

A collection of paintings, consigned by Mrs. C. H. Culver of Washington, D. C., Mr. C. H. Godfrey, and other private owners. An interesting collection of modern paintings of the French, Spanish, Dutch, English, American and German schools. Apr. 17, eve.

## AUCTION EXHIBITIONS

Anderson Galleries, Park Ave. and 59 Street.—Rare books and MSS. of the late Edmund D. Brooks of Minneapolis. To begin Apr. 14. Sale Apr. 23-25.

Staffordshire pottery and miscellaneous art objects from the estate of the late Thomas E. H. Curtis of Plainfield, N. Y. Begins Apr. 17. Sale Apr. 22, aft.

## EXHIBITIONS OPEN SUNDAYS 1-5 P. M.

EXHIBITIONS AND SALES AT THE  
ANDERSON GALLERIES

PARK AVENUE & 59th STREET, NEW YORK

To be sold Thursday evening, April 17th, at 8:15 o'clock

## A COLLECTION OF PAINTINGS

CONSIGNED BY

Mrs. C. H. CULVER

OF WASHINGTON, D. C.

AND OTHER PRIVATE OWNERS

Curious Phila. Art Sale  
(Continued from Col. 1)

had any dealings with Cunningham, much as the latter struggled to accomplish this end, as he did with other prominent collectors—in fact, every collector he approached absolutely refused to even consider the purchase of any one of his pictures.

The statement that Cunningham was offered \$100,000 for one of his pictures without foundation. Furthermore, among other statements made in the auction room that Cunningham refused an offer of \$40,000 for certain pictures—well, I will leave it to those able to judge. This certain picture was finally and fortunately sold at a bid of about \$300—a bargain indeed?

It is true, however, that Cunningham hid or deposited his pictures almost anywhere, and in some very secure places indeed.

Some of the public art sales held in this city are of such character as to be a detriment if not a menace to the art interests of the city. Someone should cry for more "Federal Legislation" to restrain present methods and liberties.

I may say, in conclusion, regarding the "Ledger" article, which the other local dailies foolishly copied, that it is probable the writer evidently tried to rival Balzac's "Cousin Pons,"—but Pons was by far a more intelligent and successful collector, and the genius of Balzac, although it got a slight jolt, still survives.

Phila. is fast becoming a "dumping ground" for "artistic junk." Someone should put a stop to it—and there is only one way—refuse to buy.

By the way; the leading N. Y. art auctioneers refused to handle the Cunningham sale.

Phila., Apr. 7, 1919. Phila. Art Lover.

[We publish the above communication with regret, and only because we feel that the writer has done good service to the cause of art in this country in pointing out a glaring instance of what the reputable art trade and intelligent collectors have recognized as an evil for some years past, and one not entirely confined to Phila., although sales of "fake" and other art works "attributed" to old and modern masters have of late years flourished more abundantly in the Quaker City—long known as the birthplace and home of the "Peter Funk" auction—than in other American cities. Who are the buyers at auctions of "fake" or falsely attributed works, and where do the numerous copies or imitations, for example, of such early American painters as Gilbert Stuart, Copley, the Peales, Trumbull, Sully, etc., which have been disposed of at auction in Phila., and which still frequently come up for sale there, find a home?—Ed.]

## Attributed American Portraits Sold

At a sale of some 18 oils, portraits of early American notabilities, attributed to early American artists, two marines and a landscape, probably by Thomas Birch, also oils, and a number of early American steel and mezzotint engravings at Stan V. Henkel's auction rooms in Phila., Mar. 27, last, the record of which failed of appearance in the ART NEWS of Mar. 29, or Apr. 5, owing to the miscarriage of mails, the principal buyer of the attributed portraits was Mr. John F. Lewis, president of the Pa. Academy. He purchased, for \$225, an attributed bust portrait of Washington (Athenaeum type), whose chief claim to authenticity was that it is painted on the artist's usually employed twilled canvas and that the canvas has the stencilled card of the old Phila. dealer in artist supplies from whom Stuart bought his canvases. Mr. Lewis also bought for \$100 a full bust portrait of Washington, the oval, after Rembrandt Peale by Anna Claypole Peale, daughter of James Peale, a copy of the Athenaeum type of Stuart Washington for \$120, another bust copy of a Stuart (Athenaeum type) Washington by Anna C. Peale for \$100, a full bust portrait of Lincoln, painted from life by E. Croasdale, and retouched by Stephen G. Ferris, for \$100, and a bust "Portrait of a Gentleman," attributed to Lambdin, for \$110.

A Mrs. W. A. McCorkle of Charleston, W. Va., bought for \$30 a bust portrait of Lafayette, by Sarah M. Peale, daughter of James Peale, and a bust "Portrait of Washington," attributed to James Sharpless for \$130. Other buyers were Gilbert S. Parker, who secured a half-length, quarter-life size presentment of John Adams, attributed to James Sharpless, for \$100, and a bust of Andrew Jackson, given to Lambdin, for \$115; a "Mr. Martin," who secured a bust Washington, given to "one of the Peales," for \$25; a mysterious "Mr. Pen," to whom was knocked down a terra-cotta plaque of



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Franklin by "Nini," the original presented to Charles Willson Peale by M. Gerard, French minister to the U. S., for \$650; a bust Washington, attributed to Jacob Eichholtz for \$100; an equally mysterious "Sam" to whom were sold a copy of Bell's engraving of J. Paul, Jr.'s family group of the Washingtons for \$160; a "Mr. Hull," who bought a miniature by Charles Willson Peale, of Major Gen. Arthur Clair for \$700; a "Mr. Oldston," who secured a bust Washington, attributed to Stuart, for \$50; Dr. M. H. Stern, who bought Savage's mezzotint of Washington for \$85; Messrs. Gottschalk and Kauffman, who bought, respectively, Thomas Birch's two marine, "Naval Battle off Falmouth," for \$37.50, and his landscape of "Strawberry Hill," for \$30. An attributed Franz Hals, "Portrait of a Nobleman," went for \$260 to an unknown buyer.

## "Old Masters" at Cunningham Sale

At the sale of the pictures owned by the late William A. Cunningham at the Philadelphia Art Galleries in Phila., Mar. 25 last, prices ruled very low. A work attributed to Henry W. Ranger sold for \$32.50; one given to Wouvermans for \$7; an attributed Thomas Cole, "Voyage of Life," for \$2; a canvas, attributed to Rembrandt, "Moses Striking the Rock," for \$3; a landscape given to

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Richard Wilson for \$65; an Edward Moran marine for \$150; a Mesdag for \$125; a William Keith (to a Dr. Forrest) for \$190; a landscape given to George Inness for \$125; a W. T. Richards (to Mr. G. B. Woodville) for \$300; an attributed Poussin for \$25; a Thomas Moran, "Venice," for \$210; a Pasini for \$230; an attributed Harpignies for \$75; an attributed Isabeau for \$375; a landscape, given to Diaz, for \$2,100; another work, given to Morland, for \$400; another, given to Rubens, for \$300; a Jacques for \$5,000; another attributed Rembrandt, "Belshazzar's Dream," for \$175; a supposed Reynolds, "Lady Waldegrave," for \$330; a claimed Van Marcke for \$2,450; a "Boy and Dog," given to Velasquez, for \$375; canvases given to Troyon, Corot and Diaz, respectively, for \$2,100, \$2,600 and \$3,100; still another claimed Rembrandt, "A Sheik," for \$275; an Isabeau for \$1,150; a Daubigny for \$2,000; a Ridgway Knight for \$975, and a Thomas Cole, "Voyage of Life," for \$900.

## Mrs. Leslie Carter Book Sale

Fine and rare books formerly in the library of Mrs. Leslie Carter, and from other sources, were sold at the Anderson Galleries, on the aft. and eve. of April 3, and the aft. of Apr. 4, and a grand total of \$11,281.15 realized.

The leading price, \$375, was paid by J. Howard for No. 259, "The Works of Charles Dickens" (London, 1866), 24 vols., inscribed by the author. No. 197, "The writings of Mark Twain" (Hartford, 1899-1907), 25 vols., autograph edition, was purchased by Gabriel Wells for \$239.

## Other interesting items sold were:

No. 420, "The Print Collector," J. Maberly (New York, 1880), 8 vols., extra-illustrated, large paper edition. W. H. Woods, \$200.  
No. 55, "Lives of the Queens of England from the Norman Conquest," Agnes Strickland (Phila., 1902), 16 vols., royal edition. G. Wells, \$170.  
No. 107, "The Human Comedy," Balzac (Phila., 1915-7), 51 vols., finely illustrated, definitive edition G. D. Smith, \$169.  
No. 434, "Shaking Dispensations," Cotton Mather (Boston, 1715), scarce. Smith, \$162.50.  
No. 433, "Parentalia," Cotton Mather (Boston, 1715), scarce. Smith, \$160.  
No. 363, "Indian Wars," William Hubbard (Boston, 1676-7), rare first edition. R. S. Willard, \$155.  
No. 435, "Life swiftly Passing and quickly Ending," Cotton Mather (Boston 1715-6), scarce. Smith, \$145.  
No. 184, "The Memoirs of Jacques Casanova," by himself (Privately printed, 1894), 12 vols. W. M. Hill, \$143.  
No. 397, "Mrs. Leicester's School," Charles Lamb (London, 1809), first issue of first edition. W. M. Hill, \$135.  
No. 179, "Cambridge Classics" (Boston, 1905-6), 20 vols. G. Wells, \$130.

## Coutan Library Sale

A total of \$1,722.55 was realized for the sale of books from the library of C. A. Coutan of Brooklyn, and other sources, at the Anderson Galleries, on Mon. and Tues. afts. of this week.

No. 234, "Illustrations of English Literature," J. Payne Collier, (London, 1863-6), 5 vols., was sold to New York State Library for \$75, the highest price.

## Other items sold were:

No. 338, The Works of Alexander Hamilton, edited by Henry Cabot Lodge (New York, 1904), 12 vols. G. Wells, \$32.50.  
No. 209, "Jane Eyre," Charlotte Bronte (London, 1847), 3 vols. H. Mischke, \$31.

## Ederheimer Drawings Sale

Original drawings by old and modern masters from the R. Ederheimer collection sold at the Anderson Galleries, Wed. eve. of this week brought a total of \$19,973.

Th feature of the sale, No. 166, a series of 8 pen and sepia sketches by Francesco Guardi, was purchased by Seymour de Ricci for \$3,500. The Park Ave. Antique Studio paid \$2,400 for No. 172, drawing in colored chalks, "Mrs. Sheridan and Mrs. Tickell," by Gainsborough, 11 1/4 x 9 in.

## Other items sold were:

No. 192, "Le Charbonnier," Millet, 11 1/2 x 15 1/2 in. Park Ave. Antique Studio, \$1,300.  
No. 32, "The Lord Creating the Lights of Heaven," Titian, 12 1/4 x 10 1/4 in. Seymour de Ricci, \$900.  
No. 85, "Christ with the Disciples at Emaus," Jacob Jordanes, 10 1/2 x 11 1/2 in. Order, \$900.  
No. 189, "Landscape," Corot, 11 1/4 x 18 3/4 in. Park Ave. Antique Studio, \$800.  
No. 134, "Landscape," Le Lorrain, 4 1/4 x 6 1/2 in. H. K. Hotchkiss, \$710.  
No. 193, "Peasants in Conversation with a Shepherd," Millet, 7 1/4 x 8 3/4 in. Order, \$510.  
No. 173, "Mountainous Landscape," Gainsborough, 10 1/4 in. Order, \$400.  
Nos. 57-8-9, "Francois de Lenoncourt," "Francois de Lorraine," and "Leonor d'Orleans," three portraits attributed to Francois Clouet. P. J. Gannon, \$310 each.  
No. 64, "Portrait of a Gentleman," School of Clouet; artist unknown, 12 3/4 x 8 1/2 in. P. J. Gannon, \$310.

No. 41, "Tubal-cain Inventing Music," Joerg Breu, 13 1/4 x 6 1/2 in. F. Kleinberger, \$300.  
No. 174, "Landscape," Gainsborough, 8 x 11 3/4 in. G. F. Muller, \$300.

## Benguiat Textiles Sale

The sale of textiles and embroideries, belonging to Vitall and Leopold Benguiat, took place at the American Art Galleries this week. A grand total of \$107,005 was realized for the first three sessions.

The leading price to Thursday, \$3,700, was paid by P. W. French & Co., for No. 599, Flemish, Renaissance, grotesque tapestry, "An Animated Hunting Scene," 3 yds. 26 in. by 5 1/2 yds. L. Orselli paid \$3,500 for No. 600, a companion tapestry to the preceding, 3 yds. 17 in. by 3 yds. 17 in.

## Other interesting items sold were:

No. 320, set of 450 Italian, Louis XIV, rose-crimson brocattede column panels, each 18 ft. 8 in. l., 2 ft. w. Leone Ricci, \$3,375.  
No. 598, Brussels, Renaissance, historical tapestry, "The Wisdom of King Solomon," 8 ft. by 8 ft. M. L. Jellinek, \$3,000.  
No. 597, rare Spanish, XVII century, sapphire-blue and yellow altar carpet, 11 ft. 9 in. by 6 ft. 2 1/2 in. O. T. Berberyan, \$2,300.  
No. 519, three Genoese, XVI century, crimson velvet wall hangings, 57 yds. in all. Lorenz, agt., \$2,250.  
Nos. 513-14, ten Italian, Louis XV, embroidered ivory-silk column panels. Chelsea, \$3,700.  
No. 518, six Genoese XVI century, embroidered crimson velvet borders, 25 yds, 21 in. total length. Lorenz, agt., \$1,560.  
No. 319, ten Italian, Renaissance, old red brocattede panels, 12 ft. 8 in. by 4 ft. Lorenz, agt., \$1,550.  
No. 516, six Italian, Gothic, rose-crimson velvet curtains, 2 yds. 33 in. by 1 yd. 9 in. L. Orselli, \$1,500.  
No. 587, six French, First Empire, ivory and gold silk brocade curtains, 4 1/3 yds. by 1 1/6 yds. Lorenz, agt., \$1,400.  
No. 588, four French, Louis XIII, crimson drap d'or brocade curtains. Bernet, agt., \$1,400.  
No. 515, six Genoese, Louis XV green cut-velvet curtains, 4 yds by 1 yd. Edson Bradley, \$1,380.  
No. 586, six Italian, Renaissance, unique rose-crimson damask column panels, 14 ft. by 4 ft. 3 in. Lorenz, agt., \$1,200.  
No. 108, six Italian, Renaissance, golden yellow cut-velvet portieres, 15 ft. by 4 ft. T. J. Gannon, \$1,080.  
No. 589, four Genoese, XVII century, rose-crimson velvet curtains 3 1/3 yds. by 1 yd. 3 in. Lorenz, agt., \$920.  
No. 595, Spanish, XVI century, woolen velvet portiere, 3 1/2 yds. by 2 2/3 yds. O. T. Berberyan, \$900.

## BUFFALO

The exhibition of oils by Robert Henri, at the Albright Gallery, with their wealth of color and perfect technique was much admired and enjoyed. The 25th annual exhibition of the Buffalo Society of Artists has been much honored by the art critics who agree that it is a good show, and reflects great credit on the society and its active members. Exhibitors from out of town have been warmly praised for their work, notably Mrs. Marion Boyd Allen of Boston (who sent an important and clever canvas, "Fatherhood"); Blanche Dillaye of Phila. (a fine still life), "Rose Lustre"; Helen K. McCarthy (a fine study of a copper pitcher and clusters of mountain laurel); Cora Brooks and Lucile Howard, both of Phila. (represented by flower and still life studies); Alice Cushman, also of Phila. (several of her charming water-colors), in the collection.

The collection of artistic photographs by H. Ravell has given pleasure to all students, both for their charm of composition and illustrative power. The country of Mexico has been brought graphically before Buffalo through these original photographs, of which four were sold from the collection.

The exhibition of paintings by Mary Prindeville met with cordial appreciation as was evidenced by the sale of two of the pictures.

Harry Watrous's oil, "The Drop Sinister," which held a prominent place at the Spring Academy a few years ago, has recently been purchased by the Portland, Me., Museum for its permanent collection. At his Sherwood studio the artist has recently painted some moonlight landscapes.

## Card from Sestieri Gallery

Editor AMERICAN ART NEWS,

Dear Sir:

Will you be so kind as to publish the following notice: "The Sestieri Gallery of Rome and N. Y., 547 Fifth Ave., N. Y., begs to inform the public that from Mar. 31, 1919, last, Mr. Lorenzo Ricci has had no connection with the firm neither here nor in Italy."

Sincerely Yours,

Guido Sestieri.

N. Y., Apr. 5, 1919.

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Frances Soule Campbell is about to begin a portrait of the Princess de Ligne of Belgium, cousin of King Albert. The sitter is the widow of the tenth Prince de Ligne, who died a victim of the war at the end of 1918. At her studio, 220 Fifth Ave., the artist is at work upon a painting of a hospital to be erected in Brussels on the initiative of the Princess.



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